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ABSTRACT

The first version of Suggestopedia, developed in the 1960s and early 1970s, is compared with the second version, developed in the mid-1970s at the same institute and favored over the first by director Georgi Lozanov. Focus is on differences in the versions, particularly integration of the arts into the second version. First, Lozanov's writings about the two versions are reviewed, and a number of contradictions and inconsistencies are highlighted. It is noted that yoga-related exercises are less evident in the second version, making it more traditional and therefore politically more acceptable. The second variant is similar to the first in its use of the six original principles: teacher authority and institutional prestige; infantilization of students; double-planeness of classroom and teacher; rhythm; intonation; and concert pseudo-passivity. It also retains the psychotherapeutic aspects of the original. It is different from the original in: (1) its increased emphasis on phonetics, grammar, reading, translation, and testing; (2) use of diverse art forms, including textbook design, songs, music, drawing, painting, use of art works, and dramatic activities; and (3) redesign of classroom activities. The goal is to involve as many of the arts as possible in a global approach to learning. Some problems are found in the second version's requirements of the teacher, choice of romantic music, and large vocabulary and grammar content. (MSE)

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ED 377 685

Suggestopedia and Artistry in the Foreign Language Classroom

W. Jane Bancroft

In the late 1960's and early 1970's, the first version of Suggestopedia for foreign language instruction was elaborated by Aleko Novakov at the Institute of Suggestology in Sofia, Bulgaria. [1] By the mid-1970's, the Novakovian version of Suggestopedia had been abandoned in favor of another version developed by Evalina Gateva at the same Institute. The two versions of Suggestopedia are similar in a number of respects but also different one from the other. [2] Rumors of all kinds were rife at the time as to why Dr. Georgi Lozanov, the director of the Institute of Suggestology, dropped version one (which was supposed to have been very successful and which had been taken up by prestigious institutes in the [then] German Democratic Republic and the [then] Soviet Union) in favor of version two (which, at the time it began being presented in Western Europe and North America, did not have the experimental data behind it). It seems probable, however, that Lozanov favored the second version of Suggestopedia for both pedagogical and political reasons. Deprived of such overtly yogic elements as the three intonations of the active séance, muscle relaxation and rhythmic breathing, the second version of Suggestopedia was less likely to be attacked in the communist Bulgaria of the 1970's on grounds of "mysticism" and "hypnosis." With more emphasis on grammar, reading and translation, the second version was less likely to be criticized by traditional Bulgarian pedagogues. The greater use of the various arts (music, dancing, painting, theatre, etc.) and their integration into the foreign language class(room) made for a greater aesthetic appeal and also provided for an atmosphere of relaxation (but relaxation in a primarily

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psychological sense, without any obvious physical, autogenic or yogic aspects).

In the official English translation of his thesis, Suggestology and Outlines of Suggestopedy,[3] Lozanov contradicts himself on more than one occasion regarding Suggestopedia and its two Bulgarian variants. In Chapter Six, "Characteristics of the Desuggestive-Suggestive, Liberating-Stimulating System," a chapter which was not included in the Bulgarian original, Sugestologiia,[4] emphasis is placed on the role of grammar and the correction of mistakes in the suggestopedic language class (p. 273) and a warning is issued against "turning the suggestopedic process of teaching and learning into a time only for playing pleasant games and performing theatrical sketches" (p. 333). On the other hand, suggestopedic students do almost no homework (p. 277) and, in the "teaching [of] foreign languages, the students' attention is directed to the whole sentence, to its meaningful communicative aspect, to its place and role in a given humorous everyday situation. At the same time, pronunciation, vocabulary and grammar remain to some extent on the second plane." (p. 262). Lozanov says that the teacher "should have a great deal of prestige" (p. 334) and that correct conduct on the part of staff and students is a must (p. 275). On the other hand, the "process of instruction is invariably accompanied by an atmosphere that produces an effect of relaxation or, at least, of no fatigue" (p. 257). Students learn in an atmosphere of "joy, absence of tension, and concentrative psychorelaxation" (p. 259).

It is especially regarding the yogic elements of the original suggestopedic foreign language class that Lozanov contradicts himself. In Suggestology and Outlines of Suggestopedy where he removes those sections of the Bulgarian original of his thesis that dealt with the successful experiments in the presentation of vocabulary items using three [yogic] intonations, he says, nonetheless:

> [T]he students preferred intonational presentation of a new material: they found it more pleasant, not at all boring, and felt no uneasiness when they had to explain

> to themselves why they achieved such unusually high memorization results.
>
> In other experiments with special intonation, we got more lasting memorization than was achieved in the control group (p. 195).

Regarding the séance or session, however, Lozanov also says that "we dropped artificial intonation [i.e., the three intonations of the active session] later on in our suggestopedic courses and retained only the artistic intonation in harmony with the music of the concert session. In this way, the intonation became more acceptable to the students" (pp. 195-96). (A more natural reading may, indeed, have been considered more appealing for the students than the "unnatural" breaking up of the text into segments and the use of three intonations which had no connection with the meaning of the phrase[s] being read). And, he continues in the same vein somewhat further on (in Chapter Six):

> The active session was dropped because it did not produce the same satisfactory results as the concert session. At the same time, it constituted a danger of insufficiently trained teachers intoning unsuitable material and creating some external conditions similar to those for inducing a light form of hypnosis, something which has to be avoided altogether in suggestopedy. For the same reasons, all monotonous sounds and utterances were eliminated from the sessions, as well as the shading of the light in the rooms with curtains [. . .]
>
> There are [in the new version of the special session] no procedures even slightly resembling hypnosis nor does the student feel any undesirable suggestive pressure on his personality (p. 269).

It does, indeed, seem likely that Lozanov dropped the original active session with its three intonations because of accusations of hypnosis. It is also quite likely that he dropped the original passive concert session for the same reason, as the same "monotonous" series of slow movements from baroque chamber music was used for each séance.

Lozanov contradicts himself on more than one occasion in his thesis regarding the links in general between Yoga and Suggestopedia. On the one hand, he says that "one could say that suggestopedy is built up on the basis of yoga techniques" (p. 267);

on the other, he says that "it is unnecessary to give preliminary instruction in autogenic training, relaxation or yoga savasana" (p. 198). In the new chapter of his thesis for the official English translation, Suggestology and Outlines of Suggestopedy, Lozanov says:

> On the basis of the results of our experimental research, the passive part of the session, with the muscle relaxation then practiced, was dropped and only the concert part of it retained with the students in a state of mental pseudopassivity as they would be at a concert - listening serenely to the musical program and to the new material being given them to learn. This creates the same atmosphere and conditions which prevail at a musical recital [. . .] In this form the concert session has proved sufficient for attaining concentrative psychorelaxation even without resorting to exercises in muscle relaxation and rhythmical breathing (pp. 268-69).

It is entirely possible that Lozanov and his colleagues found that muscle relaxation and rhythmic breathing were not essential for the achievement of the ideal state of relaxed alertness necessary for absorption of language materials during the concert. However, it is also possible that these yogic elements were dropped because of accusations of "mysticism." It would be very difficult for communist censors or traditional pedagogues to criticize a concert session in which the language material is read twice, first over a background of "classical music of an emotional nature" and second, over a background of "classical music of a more philosophical nature" (p. 270). As Lozanov himself says in the official English translation of his thesis, "the [new] session is acceptable from the point of view of the original level of culture and of practical experience - in this respect resembling certain forms of art" (p. 269).

The second variant of Suggestopedia may be more traditional in that it attaches greater importance to grammar and translation and has few of the yogic memory-training elements of the original version. However, Chapter Six of the official English translation of the Lozanov thesis attaches great importance to the artistic means of Suggestopedia and indicates that, in a suggestopedic class, the various arts (music,

painting, theatre, dancing, etc.) are to be an integral part of the lesson. The artistic means are used not only to create a pleasant atmosphere but also to enhance student motivation (p. 262). Learning increases as a result of a holistic approach to education and, in particular, as a result of the indirect presentation of educational material (foreign language vocabulary, for example) through art forms such as singing, drawing, dancing and posters. As we shall see, in the conduct of the language class as well as in the preparation of classroom materials (especially the textbook), the second variant of Suggestopedia may be more traditional, but it is also more "artistic" than the first, or original version.

Like the first version of Suggestopedia, the second variant illustrates Lozanov's six original principles of Suggestopedia (as outlined in the Bulgarian original and the official English translation of his thesis): authority (of the teacher) and prestige (of the educational institution); infantilization (or confidence and spontaneity of the students); double-planeness (the importance of the appearance of the classroom and the body language, tone[s] of voice and personality of the teacher); rhythm (a variety of rhythms is incorporated into the language class and into the music that is a part of the lesson); intonation (in particular, the soft, soothing voice of the teacher); concert pseudo-passivity (the psychological relaxation associated with the concert session).

The teacher in the second version of Suggestopedia should be an authority figure who, like a first-class orchestra conductor, establishes "the exceptionally important prerequisites of order and harmony in both actions and relations." He (or she) must have a "meticulous plan." [5] A "discrete distance" between instructor and students is considered very important for the educational process (Manual, p. 96). On the other hand, the teacher is described as a facilitator or consultant, particularly in the later stages of the course (Manual, p. 27); he (or she) should try to stimulate and encourage

intervention on the part of the students in the form of questions or comments or story telling. The teacher must be tactful and patient and correct only those errors that interfere with natural communication - and then gently (Manual, p. 107). The teacher must show a "sincere faith and a profound scientific conviction in the sweeping capacities of every individual student and of the group as a whole" (Manual, pp. 88-89). While infantilization is not to be interpreted as "falling into a second childhood," the students' attention is to be turned away from the "pain and torture" of studying (Manual, p. 89). "Suggestopedy is neither a direct, nor a directive, teaching technique, but a way of encouraging the spontaneous creativity of the learner with tact and double-planeness" (Manual, p. 27). The teacher must create a cheerful, relaxed atmosphere in the classroom and suggest to the students that learning will be enjoyable and much easier than they may have thought possible. To avoid stress, there is a preference for student monologues (as opposed to conversations) in the early stages of the beginning course and, as in Total Physical Response, the student is not forced to participate until (s)he is ready to do so (Manual, pp. 118-19). There are implicit similarities between the suggestopedic teacher/student relationship and that of a parent and child. As the anti-suggestive barriers to increased and improved learning are gradually overcome in the suggestopedic classroom, the students become more self-confident regarding their foreign language abilities and they increase their respect for others in the group (Manual, pp. 120-21).

The classroom appearance in the second version of Suggestopedia is probably more illustrative of the principle of double-planeness than in the first version. In addition to proper ventilation and good lighting, fresh-cut flowers and soft colors are used to create a pleasant atmosphere and the walls are covered with maps, photographs and souvenirs as well as colorful and attractive posters or paintings which incorporate or illustrate elements of the foreign language to be learned - verbs, for example (Manual,

p. 20; p. 127). The second variant of Suggestopedia makes much more didactic use of the visual arts than the first version. As in the original version of Suggestopedia, the teacher in the Gateva variant must be trained in psychology, acting and singing in order to make the maximum use of tone of voice and body language in the classroom. The first encounter is considered extremely important for teacher- student rapport; everything must be done to engender, from the very first moment, the "dynamism that is so necessary in the suggestopedic process" (Manual, p. 28).

The second version illustrates the original principles of rhythm and intonation. The teacher must vary the rhythm of presentation and work in the language class - from slow to moderate to fast. He (or she) must also be able to vary his/her tone of voice and "emotional intonation" (Manual, p. 173), especially when presenting language materials during the two "concerts." During the passive part of the concert session, in particular, the original principle of concert pseudo-passivity is illustrated in that the students are psychologically relaxed, as if they are attending a concert, and instruction is pleasant, stimulates the students' motivation and alleviates fatigue (Suggestology and Outlines of Suggestopedy, p. 269).

In addition to illustrating the six original principles of Suggestopedia, the second version illustrates the new principles of Suggestopedia as outlined in the sixth and final chapter of Suggestology and Outlines of Suggestopedy, viz., joy and absence of tension; unity of the conscious and the paraconscious; the suggestive link; as well as the means for realizing these new principles: psychological, didactic and artistic. The classroom atmosphere is one of mental relaxation and "concentration without tension" (p. 258). The integral participation of the two brain hemispheres of the student is realized in the process of instruction - in particular, by the use of music as a background to the reading of the language dialogue(s) and by the use of drawings or posters which incorporate in their designs linguistic elements to be learned. Through positive

suggestions emanating from the teacher and from the environment, the student's "reserve complex" is activated and (s)he is able to learn much more than (s)he considered possible. Suggestopedic teachers are trained to motivate the students at both a conscious and an unconscious level. A holistic or Gestalt approach is used so that the students get an "overall view of all the material studied" (p. 261). Through the artistic means of Suggestopedia, a "special kind of liberating-stimulating didactic art (music, literature, acting, etc.)" is introduced into the teaching/learning process. The various arts are not merely used for illustrative purposes; according to the Lozanov thesis, they are "built into" and become an integral part of the language class (p. 262).

Like the first version of Suggestopedia, the foreign language class in the second version is divided into three parts: decoding or pre-session (i.e., presentation of new material); the session (divided into an active and a passive part); the elaboration or post-session phase (during which the material is "reviewed"). The beginning course contains a vocabulary of approximately 2,000 words (like the original version); classes meet for about a month for three to four hours a day. As in the original version, the lessons consist largely of dialogues in which the sentences (or phrases) tend to be short. Words of high frequency are underlined (at least in the initial lessons; in the later lessons students may do their own underlining during the "active" concert session). As in the original version, the target language is given on the left-hand side of the page (or book); the Bulgarian translation is provided on the right - generally on loose sheets attached to the right-hand pages of the textbook. No homework is required except for the reading of the new text. Before the first class begins, the students choose (or are assigned) the roles they will play (or the identities they will assume) throughout the course. The final "test" for the course (if the class members so wish) is a play which the students have written themselves.

A number of differences emerge, however, when we examine the general outline

of the first and second versions of Suggestopedia for foreign language instruction. During the pre-session in version two, the material is presented in an entirely global way; the teacher avoids speaking anything but the foreign language to be learned. During the decoding phase, the instructor uses gestures, body language, mimicry, various tones of voice to introduce the text and to describe the characters and situations in the appropriate lesson-dialogue. (Grammar is dealt with after the concert sessions). The dialogues in the second variant are longer than those in the original version and are not blocked out or divided into segments. In the first lesson (there are eight in all in the beginning Italian textbook elaborated by Evalina Gateva), some 800 lexical units are introduced. (In the following lessons, the number of new words and grammatical units decreases). Gateva's beginning Italian textbook deals with Italy (i.e., the foreign country, as opposed to Bulgaria) and, in addition to presenting universal and general situations and everyday activities (family, days of week, eating out, etc.), it has a definite cultural content (quotes from Italian authors; reproduction of Italian works of art; Italian songs). The original two-part séance has been changed into two "concerts": an "active" one and a "passive" one. The elaboration or post-session phase provides for a "review" of material in the form of conversations, games, songs and sketches (as in the original version) but also in the form of more traditional or formal exercises involving grammar, reading and translation. This review period may be extended over a period of days to include second and third elaborations.

As mentioned above, the second variant of Suggestopedia for foreign language instruction places more emphasis than the original version on certain traditional elements and, in particular, on phonetics, grammar, reading, translation and testing. Phonetics is emphasized and phonetical explanations and rules are given when necessary. Always dealt with in context, and included in practical work, grammar is presented in a spiral progression, with frequent reminders of previously presented

grammatical points (Manual, p. 138). Even the first lesson is "saturated" with simple interrogative and negative sentences (Manual, p. 83). As in the original version of Suggestopedia, verbs are considered to be very important - especially those verbs of high frequency. Emphasis is placed on mastery of verb tenses (through such things as chorus conjugations, for example). Students are expected to memorize a large number of lexical items and to be able to use them in natural communication. Games and songs are a very important part of the elaboration phase but these are normally used to illustrate grammatical points. In the elaboration phase, reading is a frequent activity. The teacher may read a few sentences, then the students are asked to read in the same tempo; the teacher cries "stop" and the students are asked to report on what they have read (Manual, pp. 127-28). According to the Lozanov-Gateva Teacher's Manual, the "teaching of foreign languages to adults cannot do without translation" (p. 105). The students may be asked, individually and in chorus, to translate dialogues, questions, reading materials of various kinds. Tests, both written and oral - especially translation tests - are very much a part of the second version of Suggestopedia. There is a day of revision (after 15 days or 60 hours of instruction). The "final play" (i.e., the final "test" of Suggestopedia, version one) is to be given "only if the students really wish to give it. The course can also have a more solemn ending" (Manual, p. 27).

Although the second version of Suggestopedia contains more traditional elements than the first one, it also retains the psychotherapeutical aspects of the original suggestopedic language class. As previously mentioned, the students are assigned (or asked to choose) new names and identities and they may play other, different, roles during the course (Manual, p. 69). The teacher presents his/her imaginary auto-biography through songs. Regular professors from other classes may play the role of visitors to the classroom (Manual, p. 121). The teacher is responsible for creating a cheerful, relaxed atmosphere. Jokes and humorous anecdotes are included and the

students are taught how to construct concise and witty sentences (Manual, p. 139). Students are not forced to participate in class until they are ready to do so. Regarding questions on the students' biographies, at first the teacher may answer the questions him (her) self (Manual, p. 89). Errors are corrected gently and in a positive (or soft) tone of voice. Socialization within the group is considered very important (as in the first version) and all students are encouraged to derive maximum educational profit from the group. Story-telling is an important part of the elaboration phase; at first the stories are connected with the students' roles and, as in the first version, students tell their own stories, then someone else's. Props are used to tell stories as well as to provoke conversational exchange. Student teams are encouraged to come up with a story based on a given object. Other devices are used for story-telling, such as a series of questions, the answers to which form a "plot" (Manual, pp. 106-09).

As previously mentioned, games (as well as songs) are used to illustrate and reinforce grammatical points. Entire lists of games are furnished in the Lozanov-Gateva Teacher's Manual (see, for example, pp. 78ff): guessing games, "do you like?" with props, card games, riddles, codes, numbers games, antonyms, auctions, disguises, relay races, recognition of artists, cards to illustrate foods, etc. None of these games is a gratuitous filler. All games are to be presented dynamically but they are also to be properly integrated into the lesson. According to the Lozanov-Gateva Teacher's Manual:

> The usual way of elaborating the grammar consists in organizing games [. . .] The games are of psychological importance for establishing an anxiety-free and cheerful atmosphere, which is conducive [. . .] to the creation of confidence, a lack of constraint, and a feeling of security [. . .] [T]he game gives rise to the spontaneous unlocking of many psychological capacities [. . .]
>
> The games should be so selected and applied that the students' conviction of having learned sufficient amounts of material is reinforced on a double-plane level. Any game that does not use to the best advantage a considerable amount of information is a game for entertainment, and this type of game results in further reinforcing the idea of agony in studying.

> The games of choice should be easy, with no sophisticated and showy riddles, because the object of didactic games in suggestopedic practice is different. Their strategic logical objective is mastering the foundations of a foreign language (p. 78).

In addition to the integration of games into the language class, the second version of Suggestopedia makes use of many and diverse art forms - for both psychotherapeutical and aesthetic purposes. The goal is to involve as many of the arts as possible in a global approach to learning. Dances are used to reinforce verbs (Manual, p. 86); (as in the original version of Suggestopedia, physical exercises are performed while numbers are learned [Manual, p. 114]). In children's programs (and as in the Tomatis Method),[6] children are encouraged to draw during the second "concert"; their art work is then exhibited in the classroom (Manual, p. 232). The theme "The Seasons" provides a suitable occasion for painting a collective canvas in an adult class (Manual, p. 138). Colors are used to highlight phonetics and word endings (Manual, p. 60). A good deal of use is made of slides, films and art reproductions (of paintings and sculptures). As already mentioned, colorful wall posters incorporate or illustrate elements of the language to be learned. (These are to be perceived peripherally by the students [Manual, p. 21]). The suggestopedic textbook is itself a work of art with its special mise en page, many illustrations, quotes from Italian authors that are linked to the lesson text, foreign-language songs.

Since Evalina Gateva, the author of the beginning Italian textbook and the principal elaborator of the second version of Suggestopedia, is herself an accomplished singer, musician and composer, it is not surprising that "artistic-didactic" songs form an important part of her suggestopedic teaching. In the songs composed (or selected) for the language class, emphasis is placed on grammar and on art. The songs must have an aesthetic appeal but, as with the games, they are chosen to illustrate and/or reinforce a grammatical point, verbs, for example: "I am, I am a happy man. You are,

you are my good old friend [. . .]" (Manual, p. 54). According to the Lozanov-Gateva Teacher's Manual:

> [A]rtistic-didactic songs are worked out for all the lexical and grammatical topics that are important for the learning of a foreign language. When didactic material is presented in songs, recitatives, recitals, and even in the simplest rhythmic form, it is assimilated much [more easily], in much larger amounts, and with much greater retention (p. 29).

In addition to the original songs composed by Gateva, other "songs" are used in the beginning suggestopedic Italian class: songs which have a cultural content and which illustrate the Italian way of thinking; opera arias which give the students "aesthetic gratification" (Manual, p. 142).

An important part of the suggestopedic language class is the special session for unconscious assimilation of the lesson material. In Suggestology and Outlines of Suggestopedy (p. 269), Lozanov refers to the session as the "ritualization of the musical-theatrical performance," with its rich possibilities of positive associations. In their Teacher's Manual, Lozanov and Gateva provide details of the two parts of the special session and music lists are also provided (Manual, pp. 69ff). No information is provided, however, on the musical analysis of the compositions for the concert sessions because "this will be the subject of a separate work" (Manual, p. 71).[7]

There are a number of important differences between the second version of the suggestopedic session and the first or Novakovian version. The "active" session of the original version of Suggestopedia, with its use of inner speech by the students and three intonations by the instructor, has been changed into a concert in which the students look outwardly at the lesson text while the teacher reads the material over an entire piece of classical or romantic music (usually a symphony or a concerto for violin [or piano] and full orchestra). No precise rhythmic pattern is followed in the reading of

the language dialogue except that the reading is to harmonize with the music and the instructor must vary his/her tone of voice as well as his/her rhythm of presentation in accordance with the material being read and the music being played. In this harmony with the rhythm, mode (major or minor), volume and melodic line of the music, the teacher's voice acts as an additional instrument of the orchestra. Especially important (i.e, italicized or underlined) lexical items may be marked by a "particular intonation," so that they stand out against the rest of the text (Manual, p. 111). During the pauses between movements or during the parts in the music when the teacher does not read any language material, the students glance at the translation(s) and/or the grammatical explanations of the lesson-text. They may also make notes in the textbook itself. The active session lasts up to forty-five to fifty minutes (but the time may be even longer for the one corresponding to the first lesson).

The "passive" session in the second variant of Suggestopedia is similar to the Novakovian séance in that the students listen to the same material being read a second time, but now over a background of baroque music. (As in the original version, preferred composers include: Bach, Corelli, Handel and Vivaldi). In contrast to the Novakov version, however, the Gateva version of the passive session has the teacher read the lesson dialogue over the entire musical piece, not just the slow movements. During the passive concert, students sit calmly in their chairs but perform no special exercises of muscle relaxation, rhythmical breathing or visualization. The music itself is said to create an atmosphere of contemplation and relaxation and to alleviate stress and fatigue. The teacher reads the dialogue with an artistic intonation and a natural speed (that of every-day speech), making few, if any pauses. The students pay attention either to the music or to the lesson dialogue, as they wish.

Lozanov and Gateva state that "suggestopedic sessions do not consist of listening to concertos in the common, musically-educative sense. They are intended to create

conditions for concentrative-psychorelaxational states of mind, under which students' reserve capacities of learning are revealed and tapped to their utmost extent" (Manual, p. 77). According to the Lozanov-Gateva Teacher's Manual:

> [T]eachers should be trained in the elementary theory of music, the history of music, musical analysis, and articulation (of speech and singing). Musicality is one of the virtues of suggestopedic teaching. The timbre of the teacher's voice, clearness of his or her diction, the quality of his or her artistic performance [. . .] are of incontestable importance for suggestopedy (pp. 70-71). [8]

The harmony of the music and the teacher's voice promotes the unconscious assimilation of the language material during the special concert sessions.

The second version of Suggestopedia poses a number of problems for language teachers and students. Few language teachers have the voice and musical training required for the aesthetic presentation of language materials during the first or "active" concert. The active concert is also very long - too long to be incorporated into anything other than an intensive course lasting three or four hours a day. Many students find that romantic music of the 19th century is not particularly conducive to relaxation and concentration (indeed, books on music therapy recommend that music of an emotional nature not be used for these purposes [9]) and teachers such as Jean Cureau (now retired from the Lycée Voltaire in Paris) have found that inattentive students become even more restless when romantic music is played in the classroom. The first language dialogue, containing some 800 lexical items and many different points of grammar, may create confusion in beginning students used to the smaller amount of lexical material and gradual presentation of grammar found in standard textbooks. (Indeed, language teaching experts recommend that a small amount of lexical material be introduced in the initial lessons and that grammar be presented slowly).[10] With many of the yogic memory-training elements removed, one wonders just how effective the

memorization of large amounts of language material would be. However, these criticisms notwithstanding, language teachers should take a close look at the second version of suggestopedic language instruction because of its integration of the various arts into the language classroom. In an era in North America when the arts have disappeared from many of our schools because of lack of funding and when training in "culture" is said to be "elitist" and is sadly lacking in many of our students, the second version of Suggestopedia, elaborated by a veritable artist herself, can provide a model for both teachers and students.

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Notes

[1]For an account of the original version of Suggestopedia, see my article: "The Lozanov Language Class," ERIC Documents on Foreign Language Teaching and Linguistics, 1975. 53 pp. in microfiche. ED 108 475.

[2]For an account of the development of Suggestopedia, Superlearning, Suggestive-Accelerative Learning and Teaching (or SALT) and Psychopädie (a German version of Suggestopedia), see: Uschi Felix, "The Evolution of Accelerative Learning from Lozanov to the Present," Journal of the Society for Accelerative Learning and Teaching, 17 (1992), 43-116.

[3]Georgi Lozanov, Suggestology and Outlines of Suggestopedy (New York: Gordon and Breach, 1978). Succeeding references to this work will be indicated, in brackets, within the text.

[4]Georgi Lozanov, Sugestologiia (Sofia: Nauka i Izkustvo, 1971).

[5]Georgi Lozanov and Evalina Gateva, The Foreign Language Teacher's Suggestopedic Manual (New York: Gordon and Breach, 1988), p. 88. All succeeding references to this volume, the title of which will henceforth be abbreviated as Manual, will be indicated, in brackets, within the text.

[6]For an account of the Tomatis Method, see my article: "The Tomatis Method and Suggestopedia: A Comparative Study," ERIC Documents on Foreign Language Teaching and Linguistics, 1982. 28 pp. in microfiche. ED 219 938.

[7]For information on the criteria used to select music for the suggestopedic session(s), see Bagriana Bélanger, La Suggestologie (Paris: Editions Retz, 1978), pp. 210 ff.

[8]Not too much information was provided, at least initially, on how to train or position the voice for suggestopedic teaching. Visitors to the Institute of Suggestology were simply impressed by the instructors' "beautiful voices." However, Evalina Gateva, who herself possesses a beautiful voice, provides valuable voice-training information in "Suggestologists' and Suggestopedagogues' Spoken and Vocal Voice Training," Journal of the Society for Accelerative Learning and Teaching, 16 (1991), 157-76.

[9]See my article, "Music Therapy and Education," Journal of the Society for Accelerative Learning and Teaching, 10 (1985), 8 ff.

[10]See, for example, Albert Valdman and Helen P. Warriner-Burke: "Major Surgery Due: Redesigning the Syllabus and Texts," Foreign Language Annals, 13 (1980), 261-70.